

CURVED SLASH in SKIRT HEM MAKES WALKING EASIER



Sapphire Blue, the New Modish Color, is Used to Trim This Velvet Dress.

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WHILE the fashionable woman may like the diversion of keeping up with the latest silhouette which is marked by a skirt tightening about the ankles, even with the best of intentions she finds it impossible to walk in this modish skirt unless the skill of the dressmaker and designer has found some way of introducing lapping skirt edges that are not caught together or of slashing the skirt up from the hem enough to allow freedom to move about easily. By either of these ways the contour of the vase-like figure is preserved, for the edges or slashes fall back in place when the wearer ceases walking.

The Curved Slash Follows the Drapery Lines.

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The Circular Lace Collar is Placed Over the Fimby Top of a Semi-Princess Gown.

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Flat Satin Pleats with a Russian Blouse of Velvet.

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East India Chambray Silk Wrap with Velvet Hem Field.

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series of lovers' knots of seed pearls. Crowning the plain tulle veil the bride wore a laurel wreath, the orange blossoms regulated to the square court train edging the white satin lining. The wearer of the gold brocade gown

unlined gumps and stock of tulle. Bets had long sleeves and kerchief tops of lace. An Alcon lace veil was worn by the bride of the satin oboyant gown, and a novelty was the tulle veil worn by the other, draped from a bandeau of orange blossoms passed on velvet, the veil not covering the top of the head. So it is seen that the tendency of the English gowns is toward simple lines and elegance of material and color, and the French fashion shows draperies of contrasting materials.

Bolero Tops Added to Children's Frocks.

JANUARY is a month in which many mothers replenish the children's wardrobe. Little dresses that one can make in advance for the summer are selected from the sales in the shops or made up by the seamstress or dressmaker, who works at reduced rates in this month, of which the mother of a large family usually takes advantage. When the dress is bought at a sale in the shop a little retouching will change it so that the ready-made look vanishes, or the unbecoming detail that prevented its sale in the season can be deftly removed and a modernizing touch added by even a tyro in dressmaking skill.

A few hints to such mothers taken from some little French dresses may be a help in such arrangements. It is a known fact that children who are dressed with taste when little always keep well dressed later in life, for forming a taste for dress is very like forming the character. Some of the prettiest of the little girls' frocks seem to be made in one piece, and over this plain or accented piece dress a little closed bolero of any color or material is placed in a high waist line depth, so it gives somewhat the effect of a waist and skirt without tightening any part of the child's figure. In one frock made on this order the pleated slip and sleeves were made of dark blue voile, the over-waist of Egyptian red velvet, cut straight across at the waist line, apparently slipped over the head, the short over-sleeves giving a drop shoulder seam effect to the undersleeve. Braided revers big bands pass over each shoulder and divide the width of the bolero. Two big buttons fasten each side of the panel formed by this over-shoulder seam to the under-arm portion.

In another frock the little taffeta closed bolero slips on over the cloth foundation dress; the lower edge is gathered in a few inches from the edge, making a tiny ruffle beyond. At the back a bow with ends is fastened, assiduous. Little squares of the taffeta make a border round the skirt, embroidered and fastened together by braid. A little yoke that shows above the bolero is decorated in the same manner.

Breakfast Caps.

Point d'esprit makes the latest breakfast caps that are shaped like the various peasant caps of Europe. The ruffle about the face is more often of the material, gathered and accented pleated, than the gathered bounce, and the cap itself is often laid in tiny pleats. Ribbons are very fanciful on these caps, striped, flowered and fashioned in odd knots and loops. For instance, the ruffle about the face will be caught up in the center of the front by two loops of striped dark blue and white ribbon placed flatly on the top of the head. Again, it will reach the crown and, forming one large loop at the side, fall in two long ends over one ear, sweeping the shoulder. In a hood shaped cap the ruffle shows only at the back.



An Attractive Style of Evening Head Dress.

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Attractive Headdress.

Like a small toque without a crown and holding two contrasting ornaments, one a white egrette, the other a black paradise ornament, a wide band of velvet folds about the head and makes a lovely hair decoration to wear with an evening dress. Another headdress resembling this, a wide band shaped like it, but sparkling with overlapping tiny jet sequins, has two paradise ornaments erect in front, curving over toward the back, and a single thickness of net over the crown is puffed out with artistic carelessness.

The transition of the pos of the hat from the back to the front of the head is becoming more evident to the growler of fashion each day. It is a welcome change from the uplike hats that have been worn pulled down over and covering the hair. Though artistic from a front view, because they framed the face, they left much to be desired from a back view, for short necked women looked as if they had no neck at all. The new style shows the curve of the head and neck at the back, one of the prettiest of feminine lines of beauty.

Among other accessories of the Louis XV. and Louis XVI. revived styles, the cuffers fashionable during both reigns—those worn by Mmes. de Pompadour and de Barry and also by Marie Antoinette—are to be noted here and there, modernized to the suit, but preserving that peculiar charm that lent itself so readily to idealization in the portraits of these fair women. They go, too, with the fitted hat,

and a most picturesque model has been brought out by a Parisian milliner of world wide fame destined to be worn with these picturesque coiffures—a little saucer of a hat, with a tiny crown and rolling brim, curving like a cockleshell on the veiled and bouffant tresses, just as is pictured in some of the portraits of Marie Antoinette or worn by pretty girls immortalized by the artist Greuze.

With the prevailing custom of wearing low shoes throughout the winter has come the light topped gaiter for days when a low shoe would be folly and bad taste. They have very much the same effect as the contrasting topped high shoe, especially if the strap that goes under the instep is dark like the shoe. Low shoes with the strappings across the instep, in patent leather, velvet and satin, are having a considerable vogue, and are especially appropriate with the afternoon gowns and evening gowns.

Elaborate Evening Shoes.

Rhinestone, silver and gold buckles in the center of each strap add to the decorative effect of these shoes, and for those whose ankles require more support than the low slipper they solve a serious style problem. Evening shoes of plain or striped corded satin and those made of the various metal gauzes are of an elaborate elegance that has not been seen for years. The brilliant rhinestone buckles, with which they are trimmed and the often contrasting heel of dangerous but seductive



A Vest of the New Ratiene Embroidery in Blue and Gold.

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height make this detail of the ensemble not the least alluring part of it. **Wedding Gowns Worn by English and French Brides.** Two English winter brides have been married in robes of gold colored brocade, one because it harmonized in color with her beautiful ancient Brussels lace veil and shawl that had become coffee colored with age, the other because it matched the elaborate style of the gown, which was designed in Venetian style. Swathed about the figure and finishing in a straight line across the front under the arms, this gown showed plain shoulder straps of the brocade crossing the square necked gumps that formed a border above. From the elbow down the long, tight sleeve was fastened with a

that matched the veil showed a plain skirt and a raised waist line; above this the shawl was draped surplice in front, folded softly into a brocade belt that rose to the point of the V of décolletage. At the back the shawl collar fell deep and round. A wreath of gold myrtle held the puffed cap made by the lace veil.

In contrast to this, two French brides were gowned, one in white point d'esprit with a white chiffon velvet over-drapery that, continuing, made the square train; the other in the new white satin oboyant with a brocade draped overdress. In the former the figure, falling on the back from the shoulder only; in the other the train of the satin fell Watteau like from between the shoulders. One finishes with a round, high neck, the other with an

The latest modification of this sort of slashing is launched by a French actress in the skirt of a quaint suit of black velvet. In this skirt, which is draped slightly, the entire seam parts to form a curve between the two curving fur bands that mount at each side of the front. This gives a curved slash in front that makes walking easy, yet does not detract from the style of the gown. The jacket, draped and following the same movement as the folds, is skunk fur edged, with matching collar and cuff bands; it fastens with a single jet button and velvet loop and end, and a more fanciful jet button ornament fastens the top of the curved edge above the skirt slash. On the small jetted round net hat, the jet beads that are seen to the crown on the net are tiny, those on the brim are large, circular and flat. A foil of velvet, crossed by a narrow jet slide, is the base of two black egrettes poised uprightly on the brim. With the strapped black velvet shoes and the accompanying skunk fur muff, the picturesque qualities are as marked as the style note.

The new ratiene embroidery that looks just like heavy French knots closely placed together done in light blue and gold on navy blue satin vest gives an exotic air to the navy blue velvet tailed afternoon suit shown here in photograph. Black fox fur borders the vest and neck, the wide cuffs and the matching velvet muff. The skirt folds about the figure in simple fashion, crossing in front in the accepted movement, but without the usual accompanying drapery, though its corners round off as in the draped skirt. The coat is built in two parts, a bolero effect outlining the vest. Below there is the traditional cut away movement, with a slightly puffed back panel. The outline of the cutaway or tunic, whichever it may be called, in the lower part of the coat could be made with the skirt and is

stitched in the heavy, light blue silk of the embroidery. One of the white plush hats that are so effective when something else white is worn, in this case the pearl beads, has an uncurled feather poised at the back. The flat mechanical pleats of the season have not been ousted by drapery, in spite of the latter's popularity, and the new Russian blouse effects are used in combination with them, as in one of the Paris designs here shown. Braid over bound edges gives a smart finish to the hem and cuffs of the blue velvet blouse, and the crisp touches of white net at neck and wrists are in keeping with the simplicity of the frock. A narrower cord than that used for binding makes a novel ornamentation in the space where the blue satin skirt pleats meet. These pleats turn toward the front and in the space, these braids make loops with twisted ends that fasten through buttons like those used on the cuffs. A small velvet hat, feather wreathed, is worn with this costume.

Lace Collars on Evening Gowns.

A slight deviation from the accepted fashion of filmy tops to evening dresses is to be seen in the evening gown with the circular lace collar. This is posed over black net that is lined only with pink chiffon; the net drapes down over the arms. The velvet skirt is in two parts, an over tunic that is draped up in front and tucked and an under trained section. The tunic mounts, bill fashion, onto the soft semi-transparent top.

Fastened by an ivory disk, on which a carved elephant makes the centre, a beautiful wrap of chambray silk of East Indian pattern winds in enveloping folds about the figure. The sleeves show the new attachment, somewhat on the raglan order, accented by a heavy corded piping.